



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THUCYDIDES VII. 75

### INTERPRETATION AND DISCUSSION

Μετὰ δὲ τοῦτο, ἐπειδὴ ἔδοκει τῷ Νικίᾳ καὶ τῷ Δημοσθένει ἰκανῶς παρεσκευάσθαι, καὶ ἡ ἀνάστασις ἤδη τοῦ στρατεύματος τρίτῃ ἡμέρᾳ ἀπὸ τῆς ναυμαχίας ἐγίγνετο· δεινὸν οὖν ἦν οὐ καθ' ἐν μόνον τῶν πραγμάτων, ὅτι τὰς τε ναῦς ἀπολωλεκότες πάσας ἀπεχώρουν καὶ ἀντὶ μεγάλης ἐλπίδος καὶ αὐτοὶ καὶ ἡ πόλις κινδυνεύοντες, ἀλλὰ καὶ ἐν τῇ ἀπολείψει τοῦ στρατοπέδου ξυνέβαινε τῇ τε θύει ἐκάστω ἀλγεῖν καὶ τῇ γνώμῃ αἰσθέσθαι. τῶν τε γὰρ νεκρῶν ἀτάφων ὄντων, ὅποτε τις ἴδοι τινὰ τῶν ἐπιτηδείων κείμενον, ἐς λύπην μετὰ φόβου καθίστατο, καὶ οἱ ζῶντες καταλειπόμενοι τραυματῖαι τε καὶ ἀσθενεῖς πολὺ τῶν τεθνεώτων τοῖς ζῶσι λυπηρότεροι ἦσαν καὶ τῶν ἀπολωλῶτων ἀθλιώτεροι. πρὸς γὰρ ἀντιβολίαν καὶ ὀλοφυρμὸν τραπόμενοι ἐς ἀπορίαν καθίστασαν, ἄγειν τε σφᾶς ἀξιοῦντες καὶ ἓνα ἕκαστον ἐπιβοώμενοι, εἰ τινὰ πού τις ἴδοι ἢ ἐταίρων ἢ οἰκείων, τῶν τε ξυσκήνων ἤδη ἀπύοντων ἐκκρεμαννύμενοι καὶ ἐπακολουθοῦντες ἐς ὅσον δύναιντο, εἰ τῷ δὲ προλίποι ἡ ῥώμη καὶ τὸ σῶμα, οὐκ ἄνευ [ὀλίγων] ἐπιθειαςμῶν καὶ οἰμωγῆς ὑπολειπόμενοι· ὥστε δάκρυσι πᾶν τὸ στράτευμα πλησθὲν καὶ ἀπορίᾳ τοιαύτῃ μὴ ῥαδίως ἀφορμᾶσθαι, καίπερ ἐκ πολέμιας τε καὶ μέλῳ ἢ κατὰ δάκρυα τὰ μὲν πεπονθότας ἤδη, τὰ δὲ περὶ τῶν ἐν ἀφανεί δεδιότας μὴ πάθωσι. κατῆφεία τὲ τις ἄμα καὶ κατὰμεμψις σφῶν αὐτῶν πολλὴ ἦν. οὐδὲν γὰρ ἄλλο ἢ πόλει ἐκπεπολιορκημένη ἔψκεσαν ὑποφρυγούσῃ, καὶ ταύτῃ οὐ σμικρᾷ· μυριάδες γὰρ τοῦ ξύμπαντος ὅχλου οὐκ ἐλάσσους τεσσάρων ἄμα ἐπορεύοντο. καὶ τούτων οἱ τε ἄλλοι ἔφερον πάντες ὅτι τις ἐδύνατο ἕκαστος χρησίμων, καὶ οἱ ὀπλιταὶ καὶ οἱ ἱππῆς παρὰ τὸ εἰώθος αὐτοὶ τὰ σφέτερά αὐτῶν σιτία ἐπὶ τοῖς ὄπλοις, οἱ μὲν ἀπορίᾳ ἀκολοῦθον, οἱ δὲ ἀπιστίᾳ· ἀπηνυτομολήκεσαν γὰρ πάλοι τε καὶ οἱ πλείστοι παραχρῆμα. ἔφερον δὲ οὐδὲ ταῦτα ἱκανά· σίτος γὰρ οὐκέτι ἦν ἐν τῷ στρατοπέδῳ. καὶ μὴν ἡ ἄλλη αἰκία καὶ ἡ ἰσομοιρία τῶν κακῶν, ἔχουσά τινα ὁμως τὸ μετὰ πολλῶν κούφισιν, οὐδ' ὥς ῥαδία ἐν τῷ παρόντι ἐδοξάζετο, ἄλλως τε καὶ ἀπὸ οἷας λαμπρότητος καὶ αὐχήματος τοῦ πρώτου ἐς οἷαν τελευτὴν καὶ ταπεινότητα ἀφίκτο. μέγιστον γὰρ δὴ τὸ διάφορον τοῦτο Ἑλληνικῷ στρατεύματι ἐγένετο, οἷς ἀντὶ μὲν τοῦ ἄλλους δουλωσομένου ἤκειν αὐτοὺς τοῦτο μᾶλλον δεδιότας μὴ πάθωσι ξυνέβη ἀπιέναι, ἀντὶ δ' εὐχῆς τε καὶ παιάνων, μεθ' ὧν ἐξέπλεον, πάλιν τούτων τοῖς ἐναντίοις ἐπιφημίμασιν ἀφορμᾶσθαι, πεζοὺς τε ἀντὶ ναυβατῶν πορευομένους καὶ ὀπλικῷ προσέχοντας μᾶλλον ἢ ναυτικῷ. ὁμως δὲ ὑπὸ μεγέθους τοῦ ἐπικρεμαμένου ἔτι κινδύνου πάντα ταῦτα αὐτοῖς οἷστὰ ἐφαίνετο.

After this, when it seemed to Nicias and Demosthenes that adequate preparation had been made, the departure of the army took place on the third day following the sea-fight. And terrible it was, not in one particular only of their circumstances, that namely, they were going away after losing all

their ships, and in place of high hopes with danger threatening themselves and their city, but also in that on the abandonment of the camp there fell to each one to see things painful to the eye and grievous to the mind. For, since the dead were unburied, whenever anybody saw anyone of his friends lying dead, he was plunged into grief mingled with fear, and those that were left behind alive, wounded and weak, far more than the dead were painful to the living, and indeed were more wretched than those that had perished. For turning to entreaty and lamentation, they caused perplexity, praying to be taken along, and calling aloud each upon any companion or kinsman whom he might see, clinging to their tent-mates as they were going away, and following after them as far as they were able, and when spirit and strength failed them falling behind, not without faint imprecations and wailings; so that the whole army was filled with grief, and in such perplexity did not easily get off, even though out of a hostile country, and not only having already endured sufferings too great for tears, but fearing also for the future what they might still have to suffer.

Dejection there was, too, and much self-condemnation. For they were like nothing else than a city forced out by siege, and secretly fleeing away, and that no small city: for of the whole multitude not less than four myriads were on the march together, and of these the rest bore whatever each could that was serviceable, while the hoplites and the horsemen, contrary to their wont, themselves carried their own food in addition to their arms, some of them through lack of attendants, others through distrust of them; for these had deserted, some long ago, but the greater part recently. And not even thus did they carry food enough; for it was no longer in the camp.

Moreover, the rest of their misery and the equal sharing of their sufferings, although having in this very participation with the many some alleviation, did not even thus seem easy, especially considering with what splendor and brilliancy they had set out and to what a humiliating end they had come. For this was indeed the very greatest reverse that had ever happened to an Hellenic host, whom it befell that after coming to enslave others they were going away in fear lest they might rather themselves suffer this, and in place of prayers and paeans with which they had sailed out they were starting back with presages quite the reverse of these, going as foot-soldiers instead of seamen, and relying upon the hoplite force rather than upon the fleet. And yet, by reason of the magnitude of the danger still impending, all these things seemed to them tolerable.

In such descriptions as this, Thucydides displays his peculiar power, rising in style at once to suit the occasion, having a grander rhythm than ordinary, appropriating words from the poets, from Homer and the Drama, borrowing from the Ionic, coining new terms. We should feel his kinship at once with Aeschylus and Pindar, even if the Scholiast had never said, *ιστέον ὅτι εἰς τὸ κομψὸν τῆς φράσεως Αἰσχύλον καὶ Πίνδαρον ἐμιμήσατο*. He is not struggling with the language, with a material not yet fully adapted to the

purposes of prose narration. He is master of the language. He does as he pleases with his own, as a great creative genius always has the right to do. He consciously avoids at such times the ordinary language of daily life and creates for himself a great literary dialect. He coins new words, not because Attic prose is undeveloped, or because the existing prose vocabulary is poor, but because he is rich, because he is essentially a poet.

He uses rare terms and unusual forms of expression because ordinary words have traditional associations that may detract from the dignity of the subject at such a time. He uses poetical terms, because poetry alone can adequately express deep human passion and pathos, and because these words have been, in a measure, sacred to his readers from their earliest use of their great national textbook in poetry, or are associated in their minds with all that has so moved and thrilled and purified them in their own great Drama, in the Agamemnon, the Oedipus Rex, the Antigone. The effect was like borrowing great Biblical words, which everybody knows and which are consecrated by association, to describe some event of unusual moment.

Like the great Greek artist that he is, and so unlike the modern artist, he gives just enough particulars to make the picture clear and real, only so much detail as will stamp the impression indelibly, leaving all the rest to the imagination. Thucydides is a master of stern pathos, the pathos of naked awful facts expressed by a few vivid touches, by a few words fitly chosen or coined to reveal the depth and hopelessness of woe, a suffering "too great for tears," under which the heart simply sinks and despairs. Because of this, he is a great poet. And so with words freshly made and burdened with his great meaning, or others rich with old poetical associations, he paints with few but unforgettable details pictures that remain graven upon the memory forever; as, for example, in this book, the sea-fight in the Great Harbor (cc. 70, 71), the present chapter, the butchery at the river Assinarus (c. 84), the awful sufferings of the Athenian captives in the Syracusan stone-quarries (c. 87).

Mahaffy calls him "the cold Thucydides"; but he is not cold any more than Sophocles is "narrow in his sympathies"—Mahaffy again. He is stern; he is self-restrained; he is austere. He does not permit himself usually to moralize on the enormities of the

horrors he describes, because the stern and awful facts are in themselves adequate to effect not only the rousing but the purgation of the feelings.

By reason of the unapproachable faculty of the Greeks for expressive compounds, Thucydides can play upon the same stem without seeming to try to be clever and without lowering the dignity of the narration. Compare, for example, *κατήφειά τις ἅμα καὶ κατάμεψις σφῶν αὐτῶν*. (15) When he speaks of the abandonment of the camp, his word is *ἀπόλειψις*; when the sick and wounded are left behind in the camp, the verb is *καταλειπόμενοι*; when the poor deserted men try to follow their tent-mates, but strength and spirit fail before they overtake them, the verb is *προλίποι*; when thus, with imprecations and lamentations, they 'are gradually getting left behind, the verb is *ὕπολειπόμενοι* (with Vat.).

The style may be at times overinfluenced by the rhetorical taste of the period; there may be evident even here, as sometimes elsewhere, a too conscious seeking after antitheses which become a little strained, if not artificial. But the total impression is that of simple majesty, and not of artificiality or bombast.

To discuss the language of the chapter a little more in detail: such a periphrasis as *ἀνάστασις . . . ἐγίγνετο* (2) is a common device of Thucydides to give greater weight or solemnity to his language. The phrase *οὐ καθ' ἑν μόνον τῶν πραγμάτων* (3)—to say nothing of the difficulty of explanation—is certainly unusual enough to attract especial attention.<sup>1</sup> *ἀλγεινά* (5), which occurs in Thucydides in all three times (ii 39. 22; 43. 28; vii. 75. 8), is in usage overwhelmingly poetical; as is also *κείμενον* (7), *lying dead*, which is borrowed from the constant usage of Homer and the Tragedians. The phrase *ἐς λυπην μετὰ φόβου* (7) at once arrests the attention by its unusualness. *τραυματίας* (7), *wounded*, occurs only once more in Thucydides (viii 27. 19), who has it in common, it would seem, only with Herodotus (iii 79) and the poets. Cf. Pindar frg. 244, and the name of a play cited by Aristotle (*Poet.* 14. 13) *ὁ τραυματίας Ὀδυσσεύς* (probably by Sophocles). Another striking instance of the avoidance of ordinary usage is *ἀντιβολία* (9) for *ικετία* or *ικεσία*, which was doubtless coined for this occasion, though it occurs in a frg. of Eupolis.<sup>2</sup> *ὀλοφυρμός* is another

<sup>1</sup> Cf. Hdt. V. 78.1 *δηλοῖ οὐ κατ' ἑν μόνον ἀλλὰ πανταχῇ*.

<sup>2</sup> Plato has *ἀντιβόλησις*, and the verb *ἀντιβολέω*, *entreat*, is common enough.

rare word which Thucydides employs four times (111. 67. 8; vi. 30. 13; vii. 71. 14; 75. 14), and may have coined, as he did *δλοφύρσις* (i. 143. 29; ii. 57. 22), from the epic verb *δλοφύρομαι*, which he uses also four times (ii. 34. 11; 44. 2; vi. 78. 16; vii. 30. 21). *ἐπιβώμενοι* (10), *invoking*, is Ionic and poetical. The phrase *ἡ ῥώμη καὶ τὸ σῶμα* (12) whether taken as ordinarily explained, as equivalent to *ῥώμη τοῦ σώματος*, or, as Classen thinks, "force of spirit and body" (see his App. on vi. 31. 3), is certainly an unusual and striking combination; and the verb *προλιπεῖν* (12), *fail beforehand*, seems to occur elsewhere only in the poets. In the difficult and much discussed phrase *οὐκ ἄνευ δλίγων ἐπιθειαςμῶν καὶ οἰμωγῆς* (12), *δλίγων*, if it means *faint*, as Classen explains, is poetical. *ἐπιθειαςμῶν*, *obtestationum*, which Thucydides has only here, seems to have been coined by him, as was doubtless the verb *ἐπιθεάζειν*, *obtestari per deos* (ii. 75. 1; viii. 53.11). *οἰμωγή*—elsewhere in Thucydides only in vii. 71.32—was borrowed from the poets. The construction *δάκρυσι . . . . πλησθέν* (13) is also poetical; and the touching and forceful phrase *μείζω ἢ κατὰ δάκρυα* (14), *too great for tears*, Thucydides borrowed probably either from Herodotus or Bacchylides. *κατήφεια* (15), *dejection*, he got either from Homer or the Tragic poets, while *κατάμεψις* (16), *self-condemnation*, which bears it company, he doubtless coined. The use of *ἀκόλουθοι* (20), *attendants*, as in vi. 31. 1, for which Thucydides elsewhere generally employs *θεράποντες* (iv. 16.9; vii. 13.9) or *ὑπηρέται* (iii. 70.10; vi. 102.10), is in keeping with the general tenor of the vocabulary of this chapter; and *ἀπηντομολήκεσαν* (20), which is fresh from Thucydides' mint, is used elsewhere only by late writers.

*καὶ μὴν* (22), which Thucydides uses "only in speeches and the more highly wrought parts of the narrative" (Marchant), reminds us of the language of the Drama, from which source *αἰκία* (ἀ. λ.) was borrowed. *ἰσομοιρία* (22) occurs in Thucydides only here and v. 69.8, and is found nowhere else in this sense in classical Greek. Dion. H. 433 imitates the idiom, *κακῶν τε καὶ ἀγαθῶν ἰσομοιρία*. *κούφισις* (23), *relief*, is another of Thucydides' coinages which was appropriated by Dio Cassius and Josephus. *οὐδ' ὥς* (23) was probably borrowed from the Epic and Ionic. In *ἀπὸ οὔας . . . . ἐς οὔαν* (24), the double *οἶος*, as so often in Tragedy, expresses marked contrast. *αὔχημα* (24) is poetical, as Krüger recognized.

<sup>3</sup> Cf. *ἐπακολουθεῖν*, i. 11; iv. 96.19; 127.11; 128.10; v. 65.23; vi. 70.15; viii 10.9.

ταπεινότης (25) was possibly borrowed from Herodotus (iv. 22. 10). It occurs nowhere else in the history, as indeed the adjective ταπεινός occurs only once (ii. 61.12). ἀντί (26) with articular infinitive occurs only once more in Thucydides (i. 69.24), and the same construction without the article occurs also just twice in Herodotus. ἐπιφήμισμα (28), *presage, ill-omened word*, occurs only here in Thucydides, and even Bloomfield has been able to find it elsewhere only in Josephus (*Bell.* vii. 5.1 *Ant.* xviii. 5.2) and Libanius (*Or.* p. 509). It was coined doubtless after Herodotus' use of the verb ἐπιφημίζεσθαι (iii. 124.8). ναυβάτης (28) is τραγικώτερον, according to Pollux (i. 95), as indeed the examples of its use prove.

To sum up then, there are in this chapter the following ἀπαξ εἰρημένα: ἀντιβολία (9), ἐκκρεμάνυσθαι (11), ἐπιθειαςμός (12), κατήφεια (15), ἀπηυτομολεῖν (20), αἰκία (22), κούφισις (23), ταπεινότης (25), ἐπιφήμισμα (28). The following seem to have been coined by Thucydides: ἀντιβολία (9), ὀλοφυρμός (9), ἐπιθειαςμός (12), κατὰ-μεμψις (16), ἰσομοιρία (22), κούφισις (23), ἐπιφήμισμα (28). From poetical usage seem to have been borrowed the following: ἀλγεινά (5), κέλμενος (7), ἐπιβοώμενοι (10), προλίπεῖν (12), ὀλίγος (12), οἰμωγή, (13), κατήφεια (15), αἰκία (22), αὔχημα (24), ναυβάτης (29), and the constructions δάκρυσι . . . πλησθέν (13), μείζω ἢ κατὰ δάκρυα (14), οὐδ' ὥς (23), and ἀπὸ οἷας . . . ἐς οἷαν (24).

A fuller discussion of three phrases is appended. οὐκ ἄνευ ὀλίγων ἐπιθειαςμῶν: the vulgate has been objected to by almost all editors. The sense that would at first sight seem to be required is *not without many imprecations*, and Valla translates *non sine multis obtestationibus ac ploratibus*. To get this sense, Arnold explains that the negative must be repeated, as if we had οὐκ ἄνευ οὐκ ὀλίγων. Classen offers an explanation which I once rejected, but am now inclined to favor. He understands ὀλίγων of "the weak, scarcely audible voice of the dying, in their last complaints and appeals to the gods." In support of this view he cites Hom. 492, φθεγξάμενος ὀλίγη ὀπί, and c. 44.19, κραυγῇ οὐκ ὀλίγη χρώμενοι, where the meaning is evidently not *much* but *loud* crying. Possibly also in i.73.3 αἰσθόμενοι δὲ καταβοὴν οὐκ ὀλίγην οὔσαν ἡμῶν παρήλθομεν, this may be the meaning of οὐκ ὀλίγην. We may compare also ὀλιγόπνους, *scant of breath* (Hesychius) and ὀλιγόφωνος, *with little tone* (Aristid. Quintil. p. 43); also ὀλιγοδρανέων, *doing little, feeble*, (Hom. O. 246, II, 843, X 337) ὀλιγοδρανής (Ar. Av. 686), ὀλιγοδρανία (Aesch. Prom. 548).

Not unlike in force is ἀραιά in Theocritus xiii. 59, those lovely lines of which Tennyson said, "I should be content to die if I had written anything equal to this." Heracles is seeking his love, the lost Hylas:

τρίς μὲν ἴλαν ἄυσεν, ὅσον βαθὺς ἤρυγε λαιμός·  
 τρίς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἔκετο φωνά  
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω,

"Three times he called Hylas, as loud as his deep throat could call,

And three times the boy heard, but faint came his voice from the water,

And near though he was seemed to come from afar."

This is about the force too of *exiguam* in Vergil, *Aeneid* vi. 492. When the chief of the Danai sees the mailed hero, *pars tollere vocem exiguam*—a passage which Tennyson may have had in mind when he wrote: "And if his fellow spake, his voice was *thin*, as voices from the grave."

Cf. *Death of Oenone*,

"Anon from out the long ravine below,  
 She heard a wailing cry, that seemed at first  
 Thin as the bat-like shrillings of the dead  
 When driven to Hades."

Also M. Arnold, *In Utrumque Paratus*:

"*Thin, thin* the pleasant human noises grow,  
 And faint the city gleams."

The same general quality of voice is implied in Suetonius, *Nero* 20, *quamquam exiguae vocis et fuscae*. Cf. Ovid, *Fasti* V. 457, *Umbra . . . visa est . . . haec exiguo murmure verba loqui*. Similar in English is the use of *small* in the following passages, i Kings 19.12, "And after the fire a still *small* voice"; Shaks. *Mid. N. D.* 1.1, "You may speak as *small* as you will." "I'll speak in a monstrous *little* voice"; *M. W. of Windsor* 1.1, "She has brown hair and speaks *small* like a woman"; Chaucer, *Miller's Tale* i. 174, "He syngeth in his voys gentil and *smal*"; "*Lytell Geste of Robin Hode* (Child's Ballads v. 121), "He herde



the notes *smal* Of byrdes mery syngynge”; Tennyson, *The Two Voices*,

“A still *small* voice spake unto me,  
Thou art so full of misery,  
Were it not better not to be?”

and Quain, *Med. Dict.* p. 112, “The *small* hard wiry pulse.”

δάκρυσι πᾶν τὸ στράτευμα πλησθέν: the use of the dative instead of genitive is a poetical construction. Cf. *Hom.* Π 373 οἱ δὲ ἰαχῇ φόβῳ τε πάσας πλησαν ὁδοὺς; Aesch. *Pers.* 136 λέκτρα δ’ ἀνδρῶν πόθῳ πίμπλαται δακρύμασιν; Aesch. *Sept.* 459 μυκτηροκόμποις πνεύμασιν πληρούμενοι; Soph. *O. T.* 779 ἀνὴρ γὰρ ἐν δείπνοις μ’ ὑπερπλησθεὶς μέθῃ; Soph. frg. 483 πέμφιγι πλήσας ὄψιν; Eur. *Or.* 1363, δακρύοισι γὰρ Ἑλλάδ’ ἄπασαν ἔπλησε.

μείζω ἢ κατὰ δάκρυα, *too great for tears*. For other similar turns of construction in Thucydides, cf. i. 76.17 δικαιότεροι ἢ κατὰ τὴν ὑπάρχουσαν δύναμιν γεγέννηται; ii. 50.2 γενόμενον γὰρ κρείσσον λόγου τὸ εἶδος τῆς νόσου τὰ τε ἄλλα χαλεπωτέρως ἢ κατὰ τὴν ἀνθρωπείαν φύσιν προσέπιπτεν ἐκάστῳ; v. 102. 2 ἀλλ’ ἐπιστάμεθα τὰ πῶν πολέμων ἔστιν ὅτε κοινοτέρας τὰς τύχας λαμβάνοντα ἢ κατὰ τὸ διαφέρον ἐκατέρων πλήθος; vi. 15.10 ταῖς ἐπιθυμίαις μείζουσιν ἢ κατὰ τὴν ὑπάρχουσαν οὐσίαν ἐχρῆτο ἔς τε τὰς ἵπποτροφίας καὶ τὰς ἄλλας δαπάνας; vii. 45.5 ὅπλα μέντοι ἔτι πλείω ἢ κατὰ τοὺς νεκροὺς ἐλήφθη.

As to the passage under consideration, Bloomfield says, “For this truly elegant turn of expression more adapted to lyric poetry than the plain prose of historical narrative our author was probably indebted to a passage of Bacchylides cited by Wasse, *μεῖζον ἢ κατὰ δάκρυα*.” The passage in Bacchylides, which seems to have been incorrectly quoted, was probably frg. 45 αἰαὶ τέκος ἀμέτερον, μεῖζον ἢ πενθεῖν ἐφάνη κακόν, ἀφθέγκτοισιν ἴσον. Cf. Hdt. iii 14.40 μέζω κακὰ ἢ ὥστε ἀνακλαλεῖν. With the sentiment may be compared Seneca’s *curae leves loquuntur, ingentes stupent* and Shakespeare’s “Light sorrows speak, great grief is dumb.” So Shakespeare again (*Macbeth* iv. 3.209),

“Give sorrow words; the grief that does not speak  
Whispers the o’erfraught heart, and bids it break.”

And here Coleridge's *Dejection* naturally suggests itself,

"A grief without a pang, void, dark and drear,  
A stifled, drowsy, unimpassioned grief,  
Which finds no natural outlet, no relief,  
In word or sigh or tear."

But exactly the Greek idiom is found in Wordsworth's *Ode on Intimations of Immortality*,

"To me the meanest flower that blows can give  
Thoughts that do often lie *too deep for tears*";

and in Browning's *Colombe's Birthday*, Act IV,

"I laughed—for 'twas *past tears*—that Cleves should starve."

CHARLES FORSTER SMITH.

*University of Wisconsin.*